IS ACTING AN ART?

OUIDA'S ATTACK UPON ITS CLAIM TO THE

TITLE

REPLY TO HER CONTENTION THAT IT IS NOT ORTHY TO RANK WITH PAINTING,

SCULPTURE, POETRY OR MUSIC.

To the Editor of The Tribune. Sir: I. is told of Mme. de la Rame that when mere child a certain positive, intolerant expression hers, "oui-da!" (yes, there!) earned for her the nickname which later she adopted as a nom de It would seem that this characteristic of the girl has been preserved in the woman, for Ouida

nothing if not overwhelmingly assertive. She has a brilliant article in the May number of "The Nineteenth Century" magazine on "Irving on the Art of Acting," in which acting as an art is found to be quite unworthy of a place beside painting, sculpture, poetry or music, and for a reason as curious as unterable, when closely examined, but about which her eloquence has thrown a drapery which gives it a specious resemblance to truth itself. Some English papers accept the argu-

a drapery which gives it a specious resemblance to truth itself. Some English papers accept the argument as final. I quote at necessary length:

The reason why acting has not been placed beside music, sculpture, poetry and painting is certainly because it lacks, and must ever lack, spontaneity, and that quality which is somewhat unsatisfactorily called originality. Without the text of his part the actor were dumb. Give to the composer some ruled sheets and a pencil, and he will produce a "Meistersinger" or an "Oberon"; give to the painter a blank panel and a few ground earths, he will create a "Mona Lisa" or a "Rape of Europa"; give to the sculptor a lump of wet clay and an iron rod, and he will make Aphrodite smile and the Laccoon writhe; give to the poet pen, ink and paper, and he will, with no other cabalistic signs than those of the alphabet, give you a "Midsummer Night's Dream" or a "Wilhelm Meister." The actor, on the centrary, prior to creation, must have an already existing creation, a distinct suggestion from some other mind before him. He must have the already invented and perfected work of another in his hands before he can himself produce and present anything. If Shakespeare had improvised Othello on the boards of the Globe, the actor would have fulfilled the conditions required to make of acting a spontaneous art.

The actor must, before acting, make himself master of verse or prose which is the work of another, in order to graft his own creations on the creations of that other, but the fact does unterestinably take acting into another category than that of the arts.

As a matter of fact, it were well to notice that, though self-pained.

As a matter of fact, it were well to notice that, though sculptors have had mountains of clay through their fingers, the Laocoon has found few, if any, rivals in the affections of connoisseurs; and, also, that, though poets have had easy access to second "Midsummer Night's Dream"; and if im-provisation is to be a test of art, then we must conclude that a "gag scene" between two variety men is higher art than the studied and finished work of a Jefferson or Irving. But why should acting be so tried and the other arts not? Consider the esperimental models of the sculptor, the prelimiy sketches of the painter, the constant recast-of the lines of the versifier, the much playing over and rehearsing of the inventing musician. It is absurd to make deep thought a disqualification of art. Why may not part of the actor's work be done at his "diggings," though the last process must be in his studio, the set-scene of the theatre? This is one instance of a prevalent misunderstanding regarding acting, the home work is seldom recog-

AN UNJUST CRITERION.

And so it comes that Ouida judges and compares, as all the world judges and compares, quite pares, as all the world judges and compares, quite naturally, even inevitably, but most unjustly, the art of acting by the recollection of a few brilliant examples obscured by the everyday experience of mediocre presentations, while judging of all the other arts by specimens from their most sublime exponents in all history and even prehistoric days, "Would you learn what sculpture is?" cries the enthusiast. "Come to Rome, London; behold these narbles from the Parthenon, the work of Phidias! Would you revel in music? Hush, listen, listen to that organ; Beethoven chants again. Would you be stirred by poetry? Stretch forth your hand 3,000 be stirred by poerly wears; and years, and here is years; there is your Homer; 300 years, and here is our Shakespeare—read. Would you realize the blessing and delight that painting is to the children

pes sitrred by poetry? Stretch form your hand sayears; there is your Homer; 300 years, and here is our Shakespeare—read. Would you realize the blessing and delight that painting is to the children of earth? Pollow to the national galleries, shake hands with Raphael, Titian, Velasquez, Turger; hands with Ra

an imperfect art, because it requires another art to complete it, than acting imperfect, because it builds upon another. That which arrives at perfection is more exactly called perfect than that upon another is no true art, then, of course, the art of a Paderewski or an Ysaye is no art. Their notes and the duration of each are fixed for them, and the music staff is decorated with a fringe of instructions regarding crescendos, allegros, planos and os. That of the orchestral composer who amplifies the simple melody is no true art, though he brings the greatest genius and a lifelong study to the task. But the clearest case of a reduction to an absurdity of this proposition is that of the music to an opera. I here turn against the art of music, in its grandest products, the whole torrent of eloquence undammed at acting (which I have quoted), and rule the masterpieces of Mozart, Gounod, Wagner, out of court as true art, because Gound, wagner, out of court as the at, because they are "the distinct suggestion of some other mind"; because the composer "had the already invented and perfected work of another in his hand" before he could begin composition. His work is undeniably a superstructure upon that of the librettist, whether Goethe or Gilbert matters nothing, and it is therefore no true art, according to Oukla, or we are confronted with the startling paradox bretto, cannot for that reason be a true artist, while the composer, inspired and instructed by the elf-same words, characters, incidents and situations, nevertheless is!

Turning now to Oulda's own illustration of the spontaneity and originality of sculpture, the Laov-con, we find this, too, is a "creation grafted upon a creation" of another art, viz., epic poetry. The struggle, in fact the whole story, Virgil himself has laid white-heated from the furnace on the sculptor's anvil. Therefore this treasure of centuries is not nor a poem, nor a play, that was ever made, painted or penned, of which the same might not be said. Shakespeare himself must plead guilty to many "a distinct suggestion"—many a "creation grafted

So long as acting misses that quality of permanence and power of repetition and insistence enjoyed by the other arts (which must be fill the kinetoscope and phonograph are wedded and per-fected), so long will her claims continue to be dis-counted and minimized. A certain quantity of the

best is essential to give prestige to all. A COMPANION OF SISTER ARTS.

To place the sister-arts at a par of disadvantage no poetry that the author might not recite in per-son. What impression would then obtain regarding them? Not the present fully rounded and well-seand vaciliating one, yielding many able disputa-

finite scope and possibilities of each would still be, whether men were wise enough to know of them or not; music would still be heaven-sent, though but one mortal had heard it, and sculpture still noble sculpture, though Athens had been buried.

It is amusing to watch Oulda leaping from simile to simile in her headlong and desperate chase of this will-o'-the-wisp of an argument that shall forever nail and clinch these vainglorious creations of the footlights as but third-rate affairs. It is needless to say she never quite catches it. Indeed, at times she is diverted from her path by a glimmer of the truth, when we have such admissions as these: 'To say that acting is not a true art is not to say that the actor may not be a true genius. Sarah Bernhardt is a woman of true and dazzling genius.' Irving and Talma are voted 'great and undoubted geniuses.'' Again, 'the dramatic author is frequently utterly the inferior of the actor.' "The great actor is frequently the Pygmalion who breathes the breath of life into a statue of clay," and toward the end we read, referring to modern plays, 'it is entirely the talent of the actor which clothes with flesh the dry bones of these skeletons; and it is no slight talent which can persuade the public that these poor bones do move and breathe, and in any measure resemble themselves.'

I am thankful it is no duty of mine to reconcile

and breathe, and in any measure resemble themselves."

I am thankful it is no duty of mine to reconcile these remarks with others I have quoted. How true genius can find satisfaction and delight in the service of an untrue art Ouida may know, but she does not tell; but rather laments the lack of spontaneity and originality in acting upon such evidence as this: "That the actor never does break through the limitations of language learned by rote shows that he can never be completely carried out of himself, as the writer, the painter, the sculptor and the composer constantly are in their hours of creation."

A MISCONCEPTION OR A QUIBBLE.

exigencies and conditions of playing; or is it merely a monstrous quibble? Now does the sculptor, I must ask, in "his hour of creation" forget that the eyes? Is the painter oblivious of the brush in his

must ask, in "his hour of creation" forget that the plastic clay is beneath his hand and before his eyes? Is the painter oblivious of the brush in his fingers and the canvas in front of him? Does the poet or composer so forget himself that he is unconscious of what he is trying to accomplish? The actor in not being "carried out of himself" beyond all self-control is only retaining that necessary supervision of the task in hand as do his rivals in the kindred arts.

The sculptor who should be so "carried out of himself" as to hurl down his own gladiator; the painter of a bacchanalian revel who should be so possessed of the spirit of the scene as to kick over his own casel, and the poet who in his fine frenzy should tear up his own manuscript, would not improve their chances of fame. Yet the actor who does not do the precise equivalent of this in his performance is branded deficient in art feeling!

I venture to say that the actor comes nearer to this state than any other kind of artist; he is constantly, in strong situations, on the very brink of this danger, the soil crumbling from his feet; and if he fell he would have the best excuse; for he is himself the pulsating clay, the quivering canvas, the word and the song. By a kind of doube consciousness only acquired by experience, he proceeds to merge the objective in the subjective; mentally and physically sculptures himself to the form required, fuses his own personality in that of the character played, and forgets he is Booth that he may remember he is Hamilet. The supreme reward of the others is denied him, however, for he can never survey his own work, i. e., see himself. His very tools and materials are intangible and invisible—to him. He must paint biindifolded, using noty the mimd's eye, he carvesian the clay of imagination—and can only learn of others if his work be well done.

Members of the dramatic calling may never hope to be rightly appreciated by the public. They will continue to he praised for what does not belong to them, and praise will, be deni

ARE NEW DEFINITIONS NEEDED? If the intricate operations of mind alone, the

memorizing, construing, amplifying, adapting, harmonizing, creating and expressing of himself or herself through the medium of a new character, stitute art, and true art, then we need some new

This gift of focussing into the mind the essentials of a subject, the intuitive combining of means to a beautiful end, appears to me the correct test of art, for this power is the measure of excellence in all arts-even the poor player's. The actor may

art, for this power is the measure of excellence in all arts—even the poor player's. The actor may be told in a general way what to do, and have his words supplied; but the finishing, the master-stroke, which makes or mars the whole, the exact how and the exact when, the Laocoon instinct within him can alone direct.

Whether the art of acting should take rank and place beside those called "fine" is a matter of secondary importance, after all. The practical fact is that it can never be quite divorced from authorship, though it may add no word. Its just due were more fitly a subject for fraternal discussion among its own disciples, and within its own temples, where it stands a chance of helng understood. Let them thank Ouida, who makes this so clear, and who reminds them of the obvious fact that it is dependent upon playwrighting—not for its art, which is its own, but for the signal to exercise il—and, sharing in the common glory, join hands with the dramatists in presenting to the public as theirs only that grander, all-comprehending art of the stage! Of this they may always be proud and always sure, for the world is stage-struck, as it ever was. Had there been no other arts, the theatre would have given birth to them; and, perhaps, could we turn some mighty telescope upon the far-away of the ages, it might be discovered that she was the mother of them, though as yet men have only found her children's toys. RICHARD GANTHONY.

New-York, June 25, 1835.

THE TRIBUNE'S RECORD.

To the Editor of The Tribune. To the Editor of The Tribune.

Sir: I want to thank you for the editorial today on "The Tribune's Record." As an old-time—
if not venerable—reader of The Tribune, I appreciate the splendor and success of its history while
Horace Greeley was its editor and since his successor has had it in charge. It is but fair that every reader of your paper should know that the reason "The Albany Journal" attacks The Tribune in its feeble way is because "The Journal" is now in the hands—the ownership, in fact—of Thomas C. in the hands—the ownership, in fact—of Thomas C. Platt. I have this on the authority of parties in Albany who know it is true, and Mr. Platt does not deny it, I am told. The success of The Tribune is abundant proof that it has been wisely conducted. The ill-success of its Albany assailant tells whether the latter's course has commended it to the people or to the Republican party. I rejoice as an old Stalwart that The Tribune is so courageous, so stalwart, and so true to its party that it dare call to account those who think more of personal power than of party success. This fall's election will show whether the people are with The Tribune or with its detractors.

AN OLD WHIG.

SCHOOLHOUSES NEEDED AT ONCE.

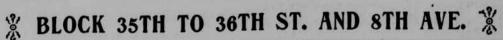
To the Editor of The Tribune.

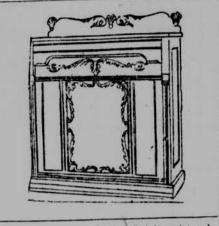
Sir: I have read your editorial in The Tribune of Friday's issue upon teachers' salaries in Brooklyn.

I have read also nearly everything you have printed about the public schools of New-York. I have read also articles on the same subject in other New-York papers. The cry seems all the same, for more schoolhouses, for large schoolhouses. Schoolhouses with pienty of light and a park all about them. All this is used aspecially is the convention. this is urged especially in the crowded quarter, where the poor people live. These localities are all closely built up now. How. in Heaven's name. can a school-

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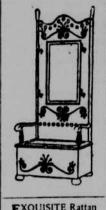
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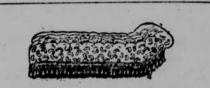
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house, large and fine, with a park all about it, be built in such a quarter? Fifty thousand children of school age not in school, because there is not from for them! I would ask what is the matter with the houses already there—dwelling-houses, any houses that could be rented, or rooms, that would hold from thirty to flifty children. There are piently of young women, abundantly qualified, to whom the salary would be welcome, even if not large. By the time the fine schoolhouses are built the \$50,000 thirdren will be beyond school age; their time will children will be beyond school age; their time will have grown up in ignorance, perhaps in vice and crime. The question will not be settled in a day as to whether the city has a right to give high and collegiats education at the cost of the taxpayer. But there is no question in the cost of the taxpayer. But there is no question in the cost of the taxpayer. But there is no question in the cost of the taxpayer. But there is no question in the cost of the taxpayer. But there is no question in the cost of the taxpayer so mean as to grumble when the public money is used for this purpose.

New-York, July 2, 1836.

New-York, July 2, 1896,

HILL SEEKING VOTES FOR 1897. HIS LETTER-WRITING ABOUT ON A PAR WITH HIS DUTCHESS COUNTY METHODS. To the Editor of The Tribune.

Sir: I am not a temperance crank, but the following extract from Senator Hill's letter of July II is interesting when you read between the lines:

An executive who approved and the Legislature which enacted this year a law requiring leachers in our schools to specially instruct children on the alleged injurious effects of all alcoholic drinks, and did so in the face of the protest of an intelligent and broad-minded educational sentiment of the State in order to gratify the whims of a few anisguided temperance cranks, whose votes they desired hereafter to secure, cannot be relied upon to enact a more liberal Excise law, and it is folly to expect it. We shall probably next have a law requiring special instruction as to the bad results of the use of corsets and bleycles and the playing of football. It is evident that Hill is abroad looking for votes to re-clect him Senator in January, 1897. It is lowing extract from Senator Hill's letter of July 11 to re-elect him Senator in January, 1897. It is evident also that he doesn't care what becomes of

evident also that he doesn't care what becomes of the country not its laws so that he gets those votes. He will get them by writing letters appealing to the unthinking. like the one of which the above is an extract, or in the Dutchess County-way—it is immaterial to him, and I am willing to admit there is not much choice.

Why should Hill's utterances receive such prominence in the Democratic papers? A man guilty of such methods as his would have been "fired" out of the Republican party long ago.

New-York, July 12, 1855.

D. M. JOHNSON.

WHERE ARE THE GREAT THEOLOGIANS? A CRITIC WHO THINKS NEW-YORK HAS NOBODY DESERVING OF THE NAME. To the Editor of The Tribune.

Sir: Is there anybody in the pulpit of New-York who can speak authoritatively at first hand on the-ology? Fortunately, the questions of religion, as distinguished from theology, can be asked and answered by the reverend clergy, for we all know that sermons can be found in a stone or in a fog.

Mr. Balfour in his "Foundations" discusses the qualifications required in one who is capable of profitably writing on matters pertaining to theology, that is, profitably to the reader. He says:

that is, profitably to the reader. He says:

To the patristic, dogmatic and controversial learning which has always been required, the theologian of to-day must add at first hand knowledge of the complex historical, antiquarian and critical problems presented by the Old and New Testaments, and of the vast and daily increasing literature which has grown up around them. He must have a sufficient acquaintance with the comparative history of religions; and in addition to all this, he must be competent to deal with those scientific and philosophical questions which have a more profound and permanent bearing on theology even than the results of critical and historical scholarship. Whether any single individual is fully competent either to acquire or successfully to manipulate so formidable an apparatus of learning I do not know.

All this learning, you hercelve, must be at first

All this learning, you perceive, must be at first hand and not taken from the mail bags of the Southampton steamers on their arrival in New-York. Our theological seminaries only reach a point where their graduates can begin to qualify themselves for entrance upon a genuine and practical course of study in theology. Max Müller says, "It takes ten years for a properly prepared student to acquire such a knowledge of Sansorit and other Oriental

such a knowledge of Sanscrit and other Oriental languages as will enable him at first hand to estimate at their true value the results of research constantly going on in the one field of the critical examination of Biblical manuscripts."

Now, when we look at the qualifications required for the discussion of theological subjects and then look at the rough and ready pulpiteers of our metropolis, we must own that the reverend local clergy are no more fit for talking about theology than are a bevy of maidens flouncing their first long gowns down Fifth-ave.

What are we going to do about this sad state of affairs? As a solution, suppose we drop from the pulpit all matters relating to theology and satisfy our souls with the comparatively easy department of religion. It is possible for a New-Yorker to be a good man and to say his prayers, but it is not possible for a New-Yorker, priest, bishop or layman, to

To the Editor of The Tribune. Sir: The public is much indebted for your valuable series of illustrated articles on the public

schools of New-York.

The bright light of publicity which you have thus turned upon the defective buildings and their demoralizing surroundings should greatly aid the movement for school reform. I very much hope that you will open your columns to a general dis cussion of such an important subject, which touches alike the home life and civic pride of every

In your editorial paragraph on the subject of public schools in the issue of the 5th inst. you approve the recommendation of City Superintendent Jasper that no schools should contain over 2.000 children under the care of one principal. Will you kindly permit me to state my views on that

While it may be correct under ordinary circumgested districts on the East Side. Several school buildings now contain from 2,500 to 3,000 children, and still the accommodations are inadequate, as appears from the fact that there are over 50,000 inschooled children in the streets. On the East Side there are now several overcrowded schools within three blocks of each other. They are situated generally in the centre of a block, surrounded by towering tenement-house buildings on either side and in the immediate rear, by liquor-saloons, and in some cases by nuisances, such as ple bak-eries, stables, sausage factories, etc., whose malodorous emanations add to their unsanitary conditions. Unless there are insuperable objections, which have not yet been indicated, it would be preferable to consolidate several schools in one uilding upon an entire block, in a central location, fronting on four streets, with an interior court for playgrounds, light and ventilation, which should accommodate five thousand or six thousand children. With a central corridor extending around each floor, and classrooms on either side, there would be an opportunity to introduce all modern improvements in architecture, sanitation and classroom arrangement and furnishing, which would constitute a vast improvement and furnish an object lession both as to beau'y and convenience that would place New-York, where it should stand, in the front rank in its provision for its school population. The advantages of such protection from nuisances and contagion-breeding tenement-houses are too obvious to need further statement. It remains to consider possible objections. There can be no question as to accessibility in such crowded districts. To avoid confusion there might be a separate entrance upon each of the four streets. To meet the objection of the Superintendent, the into three or four separate schools, each occupying an entire front, and under the control of a viceprincipal, who should report to a chief having su-

PRECEDENTS FOR LARGE BODIES.

In the matter of organization we find in the Army and Navy precedents for placing a comparatively small body of men under a captain or colonel, and a union of regiments or ships under a brigadier or commodore; and small cities and large municipalities are alike governed by a mayor and council. Why, then, should a school be limited to 2,000 children? There would certainly be greater advantages in the matter of classification and in the grading of scholars in a large establishment.

While this feature of consolidating schools in one building may be applicable at this time only to the most congested districts, other districts in all densely populated in such sort that similar con-solidation may there be found desirable. The fact that there are now three department schools in

BETTER LIGHT AND AIR.

The land necessary for such a consolidated structure may be acquired with the same facility that sites for half a dozen different schools in the same vicinity are now obtained, by condemnation or purchase. And in cases where the population in

that sites for half a dozen different schools in the same vicinity are now obtained, by condemnation or purchase. And in cases where the population in any school district does not seem at the moment to require a school building covering an entire block, such lands is are deemed requisite might be acquired on two sides of a corner with a view to extension, so as to include and cover the four fronts of such block when more room is required.

Danger of fire would be less where the entire block is occupied by a school than where the school in the centre of a block is surrounded by tenements.

The school problems of New-York have been solved in no other city, and, in the absence of any precedent, it is desirable that the discussion should continue and become general, so that suggestions may come from all quarters until the school authorities shall decide upon the best plan. For example, more than eighty per cent of its population is foreign-born or the children of the foreign-born. In one school it is said that twenty-nine different nationalities are represented and as many languages spoken by the pupils. Some schools are frequented only by Hebrews.

Let us have at least one single structure, in the form of a hollow square, with a central corridor running all round the building and classrooms on the street and on the inner court. I work do willing to have the Board of Education go further and notify architects of the highest standing to submit plans for the most desirable building for the purposes indicated, and to offer prizes therefor, in order to stimulate the best taient in that direction. The only objection that occurs to me against the proposed plan of consolidation upon a single block is the possible migration of the population to other districts, as in the case of the Third Ward, where there is now not a single school; but the probability of further migration is of the National Bureau of Education, at Washington, I found that he was decidedly in favor of larger schools, among the advantages of which would be

The city is to be congratulated upon the infusion of new blood into the Board of Commissioners of Public Schools, and upon the plans for reform which it is to be hoped will be put into immediate execution.

J. AUGUSTUS JOHNSON.

New-York, July 9, 1895.

COLLEGE ATHLETICS AND GENTLEMEN. To the Editor of The Tribune.

Sir: The writer was much interested in reading your editorial in to-day's issue in reference to the defeat of the Cornell crew at Henley yesterday, but especially interested in the defence of the action of the Cornell men in taking the race from the Legisland of the cornel men in taking the race from the Legisland of the subsection of the cornel men in taking the race from the Legisland of the subsection of the cornel men in taking the race from the Legisland of the subsection of the cornel of the corne

ander Club without an actual contest. The arguments used were perfectly sound, and, on sporting grounds, the Cornell crew was entirely justified. But even a casual reader of the editorial will feel a certain undercurrent of thought, which the emphatic insistence of the argument only serves the emphatic insistence of the argument only serves to increase, and that is that it would have been a very manly thing, and a thing which could have brought nothing but the most sincere applause from the best kind of people, had the Cornell men offered to row that race over with the Leander Club actually contesting it.

The umpire might have refused to allow this, but

ren in one buildings, and as many as 3,000 or 3,500 chilren in one building, the strain and pressure upon
each child and each teacher would not be measurably increased, if 5,000 or 6,000 children were accommodated under the same roof. Then, too, it
might be less difficult to obtain appropriations for
asphalt pavement on the four streets fronting upon
such consolidated schools.

It might be said that, with such a large school,
there would be danger from contagion; but such
danger already exists and the same means to prevent the spread of epidemic disease would be clearby efficacious in large schools, as in every instance
a child suspected of disease is immediately sent
home and excluded until recovery. The separate
schools in such a building might readily be isolated at any moment in response to the touch of
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Orange, N. J., July 11, 1835.

THE ELM-ST. OPENING.

AN ADVOCATE OF A GREAT SQUARE TO BE OPENED NORTH OF THE CITY HALL To the Editor of The Tribune.

To the Editor of The Tribune.

Sir: A word in connection with the Elm-st. opening. That is but a half measure; the city's needs in that general quarter are much greater. When the space now occupied by the Postoffice and Mailst. was transferred to the National Government, a crime was committed against the city—a blunder of largest proportions. In time the municipality should be resecuted this land and hold it forever as an open reacquire this land and hold it forever as an open plaza, and this should be done whenever opportunity But now, when a great thoroughfare is about to

be opened between Broadway on the west and the

Bowery on the east, is the time to create an-

other such needed space or plaza, which in turn would mass with the City Hall Park on the northeast, as the other would on the south, and give that liberal, stately air to the regions thereabouts which is so needful at the centre of a great city.

And centre this certainly will be, and will remain which is so needful at the centre of a will remain when the municipality includes the neighboring Long Island shore.

I would suggest that the territory bounded by Park Row, Centre and Duane sts. be appropriated by the city for a great payed opening. The portion within Duane, Centre and Chambers sts. is mainly pavement now when you include those streets; is simply cumbered by three small triangles of old buildings. The part within the lines of Park Row, Centre and Chambers sts. has the "Zeitung" building on it, and for that reason would occasion considerable outlay.

For a moment though, think of what this improvement would mean. All around this triangle would spring up great newspaper and office buildings, and facing on it would assuredly be the spot for the new City Hall. All the regions round about it would so appreciate in value as quickly to reimburse the city for the outlay, and the new street, whether Elm or Centre, leading north from it, would be much more of a success in consequence of it. In fact, both of those streets would be greatly benefited.

Centre-st, would pass out of this plaza in a more natural, way than Em; besides, its further removal.

It. In fact, both of those streets would be greatly benefited.

Centre-st, would pass out of this plaza in a more natural way than Em; besides, its further removal from Hroadway would modify and enhance the value of more property than would the latter. If Emet, however, is to be the choice, it should certainly be extended through to Chambers, and the land lying between it and Centre-st, added to the plaza I propose. No such great street should fetch up against a cross one, and lack outlook or vista. Respectfully.

W. H. VAN BENSCHOTEN.

West Park, N. Y., July 6, 1895.

THE PLAINT OF THE WATER DRINKER. To the Editor of The Tribune. Sir: Is there no way to keep selfish people from

committing suicide by drowning in our drinking water?
New-York, July 12, 1895.

LORD ROSEBERY'S AMERICAN INTERBETS. New-York Letter in Louisville Courier-Journal.

It is a fact known to quite a number that Lord Rosebery, the resigned, has numerous interests in this country, including a cotton mill in the South. The nobleman is understood to contemplate a flying trip over here between now and September, with a view to finding out how these affairs are progressing, and also for the purpose of escaping numerous petty annoyances incident to defeat. The former Premier is credited with being very lucky, yet of late fortune would appear to think sabe had spolled him enough. For, although his father-in-law is a Rothschild, the two have been far from friendly, and Rosebery's cnormous expenses have not been met out of the Rothschild millions. The ex-Premier's wife's fortune is tied in the country of the Rothschild sup very effectively. His money affairs did not receive proper attention, and a venture in America, supposed to be promising, turned out quits the reverse. Rosebery is said to set panie-stricken every time he opens a letter from America now. He has many obligations to meet here, and is now determined to make an investigation of affairs on the spot. New-York Letter in Louisville Courier-Journal.